

HANDEL AND HAYDN

SOCIETY

SYMPHONY HALL

“MESSIAH”

Sunday Evening, December 3, 1961

Saturday Afternoon, December 9, 1961

Sunday Afternoon, December 10, 1961

Monday Evening, December 11, 1961

HANDEL AND HAYDN SOCIETY

147th SEASON

1961-1962



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Concerts 947 — 948 — 949 — 950

GEORGE FREDERICK HANDEL'S ORATORIO

M e s s i a h

216th, 217th, 218th, 219th Performances by this Society

SYMPHONY HALL, BOSTON

SUNDAY EVENING, DECEMBER 3, 1961 at 8:00

SATURDAY AFTERNOON, DECEMBER 9, 1961 at 2:30

SUNDAY AFTERNOON, DECEMBER 10, 1961 at 3:00

MONDAY EVENING, DECEMBER 11, 1961 at 8:00

SOLOISTS

ALICE FARNSWORTH BOFFETTI, *Soprano*

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EDWARD MUNRO, *Tenor*

HOWARD KAHL, *Bass*

HANDEL AND HAYDN SYMPHONY

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EARL WEIDNER, *Organist*

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Chickering Pianos used exclusively by the Handel and Haydn Society

HANDEL and "THE MESSIAH"

Handel was brought up in the bosom of the Lutheran Church, and he lived an intense inner life. Bach's Passions and Cantatas were designed to be rendered in church, and his austere ecclesiasticism accordingly rouse a vague disquiet. Handel's oratorios were composed for performance in the concert room, and his dramatic variety excites eager applause. If Bach's choral works suggest the cathedral, Handel's oratorios display all the freedom of the concert platform. Handel was never a church musician, and he seldom wrote music for the church. He was always a composer for the theatre and the concert hall, and his oratorios, though often Biblical in theme, illustrate his pervasive theatricalism as forcibly as his finest Italian operas.

"Handel's Messiah"—Robert Myers.

Since Handel was "reluctant to submit such music to the capricious taste of aristocratic London," he presented "Messiah" for the first time on April 13, 1742 in Dublin—where he had been invited by the Lord Lieutenant of Ireland, as a benefit for charities. The audience (ladies had been requested not to wear hoops and the gentlemen "without their swords") were most pleased with the work. Strange to say, however, the first performances in London, where it was eventually to become something of a national institution, were none too well received. The clergy, in particular, were aghast at the sacrilege of converting the Life and Passion of Christ into a theatrical entertainment.

No finer tribute could be paid the "Messiah" than that by the critic, Rafael Kammerer, who, on the occasion of the work's bicentennial in 1942 remarked: "In the two hundred years that have come and gone since 'Messiah' first brought tears to the eyes of its creator and filled him with the vision of Heaven and the 'Great God Himself,' it has moved and thrilled more music lovers perhaps than any other choral work in the repertoire of choral societies, church or secular. The message of 'Peace on Earth to Men of Goodwill' and the inherent promise of a better world to come embodied in the text and clothed with the vibrant power and beauty of Handel's art, are as potent today as they were two hundred years ago."

Handel composed the score of "Messiah" in the incredible short time of twenty-three days between August 22, 1741 and September 14, 1741. He borrowed from himself—as was the style of the period. The Italian duets for two sopranos supplied the music for the florid numbers. *Quel Fior che all'alba ride* was turned into *And He Shall Purify as well as His Yoke is Easy*. *No, di voi non vo' fidarmi* was transformed into *For Unto Us a Child is Born*, while the duet *So per prova i vostri inganni* became *All We Like Sheep*. A near forgotten song *Se tu non lasci amore* became a duet and chorus, *O Death, where is thy sting?* Handel, himself acknowledges the bagpipe tune played at Christmas by the pifferari of Naples and Rome which he used in the famous Pastoral Symphony.

The Handel and Haydn Society is most pleased to announce that the December 9, 1962 performance of Handel's "Messiah" to be given by the Society will be an uncut, complete performance. Thus, for the first time in many years Boston oratorio listeners will have an opportunity to hear this great oratorio in its complete form sung by the Society which first introduced it to America, and which has become so much associated with it.

It is requested that there be no applause except at the end of Part One and at the conclusion of the performance. Numbers with the asterisks will not be sung at the Young People's Concert.

GEORGE FREDERICK HANDEL

Born in Halle, February 23, 1685

Died in London, April 13, 1759

THE MESSIAH

ORATORIO, composed in 1741; begun August 22, finished September 14. Text selected from the Scriptures by CHARLES JENNENS. Produced in Dublin, April 13, 1742, under the direction of HANDEL. Additional accompaniments by MOZART, 1789; and by ROBERT FRANZ, for the use of the Handel and Haydn Society, completed and published in 1884. First performance by the Handel and Haydn Society, December 25, 1818, in Boylston Hall; present performances are the 216th, 217th, 218th and 219th.

PART ONE

THE PROPHECIES AND THE FULFILLMENT

1. Overture (Grave: Fugue).

TENOR RECITATIVE

2. Comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord: make straight in the desert a highway for our God.

ARIA

3. Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain.

CHORUS

4. And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

BASS RECITATIVE

5. Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come. The Lord whom ye seek shall suddenly come to His temple, even the messenger of the covenant whom ye delight in; behold, He shall come, saith the Lord of Hosts.

ARIA

6. But who may abide the day of His coming! and who shall stand when He appeareth? For He is like a refiner's fire.

ALTO RECITATIVE

7. Behold, a virgin shall conceive and bear a Son, and shall call His name EMMANUEL, God with us.

ALTO ARIA and CHORUS

8. O Thou that tellest good tidings to Zion, good tidings to Jerusalem, Arise, say unto the cities of Judah: Behold your God! The glory of the Lord is risen upon thee.

BASS RECITATIVE

*

9. For behold darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee and His glory shall be seen upon thee, and the Gentiles shall come to Thy light, and kings to the brightness of Thy rising.

BASS ARIA

*

10. The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

CHORUS

11. For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.
12. PASTORAL SYMPHONY (on the traditional air of the Calabrian pifferari).

SOPRANO RECITATIVE

13. There were shepherds abiding in the field, keeping watch over their flocks by night.
14. And lo! the angel of the Lord came upon them; and the glory of the Lord shone round about them; and they were sore afraid.
15. And the angel said unto them, Fear not, for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the city of David a Saviour, which is Christ the Lord.
16. And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

CHORUS

17. Glory to God in the highest; and peace on earth, good will towards men.

SOPRANO ARIA

*

18. Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold thy King cometh unto thee! He is the righteous Saviour; and He shall speak peace unto the heathen.

ALTO RECITATIVE

*

19. Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

ALTO AND SOPRANO ARIA

*

20. He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom; and gently lead those that are with young . . . Come unto Him, all ye that labor and are heavy laden, and He will give you rest; Take His Yoke upon you, and learn of Him; for He is meek and lowly of heart, and ye shall find rest unto your souls.

CHORUS

*

21. His yoke is easy, and His burthen is light.

INTERMISSION

PART TWO

THE PASSION AND THE TRIUMPH

CHORUS

22. Behold the Lamb of God that taketh away the sin of the world.

ALTO ARIA

23. He was despised and rejected of men; a man of sorrows and acquainted with grief.

CHORUS

24. Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

CHORUS

25. All we like sheep have gone astray; we have turned every one to his own way And the Lord hath laid on Him the iniquity of us all.

TENOR RECITATIVE

26. Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him.

ARIA

27. Behold and see, if there be any sorrow like unto His sorrow.

TENOR RECITATIVE

28. He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

ARIA

29. But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

CHORUS

- *
30. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of Glory shall come in. Who is the King of Glory? The Lord of Hosts, He is the King of Glory.

SOPRANO ARIA

- *
31. How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

BASS ARIA

32. Why do the nations so furiously rage together; and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and against His anointed.

CHORUS

33. Hallelujah! For the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever KING OF KINGS AND LORD OF LORDS. HALLELUJAH.

SOPRANO ARIA

34. I know that my Redeemer liveth; and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

BASS RECITATIVE

35. Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

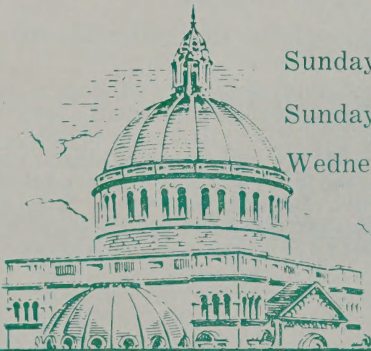
ARIA

36. The trumpet shall sound; and the dead shall be raised incorruptible; and we shall be changed.

CHORUS

37. Worthy is the Lamb that was slain and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, forever and ever.
38. Amen.

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The Permanent Fund of the Handel and Haydn Society was established by a deed of trust on May 28, 1866. The net proceeds of the Great Festival of May, 1865, at the end of the Civil War, furnished the foundation of the Fund, and it has grown slowly by gifts and bequests.

Only the income of the Fund can be used for the benefit of the Society.

This oldest large choral society in America has had a prominent part in the musical life of Boston for 146 years. Gifts to the Fund and Memorial Gifts will be welcome at Christmas time or at any other time. They are deductible from taxable income.

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SYMPHONY HALL

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HANDEL and HAYDN SOCIETY

DR. EDWARD GILDAY, Conductor

Presents By Request

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by FRANZ JOSEPH HAYDN

UTA GRAF, Soprano

PAUL KNOWLES, Tenor

ROBERT FALK, Bass

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